1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

the Whites, but was retained for small children. In recent times the Santa Catarina *Aweikoma-Caingang* of both sexes shaved the hair over the forehead and on top of the head (Paula Souza, 1924, p. 122). 302

The *Caingang* abhor body hair and always remove it. Combs consist of small wooden splinters passed through a slit in a piece of reed.

The *Caingang* seem to have used charcoal more than urucú for body painting. Among the *Aweikoma-Caingang* certain body paints belong to exogamic groups of people. The main motifs are dots, vertical lines, circles, and horizontal bars with vertical lines. The *Caingang* observed by Maniser (1930, p. 771) painted themselves only for funeral ceremonies. They regarded the black stripes on their chest as a protection against the ghosts. The pigment was charcoal mixed with honey and water or with the sticky sap of a creeper. 302 386 531 [764] [789]

TRANSPORTATION

River navigation never was so important to the *Caingang* as to their *Tupí-Guaraní* neighbors. To cross a river, the *Aweikoma-Caingang* fell a tree on each side of the river and connect the intervening space with a tree trunk braced with poles fixed in the river bed. 491

Caingang women carry babies on their backs, often in a net, by means of bark tumplines. Among the *Aweikoma-Caingang* these straps are 4 inches (10 cm.) wide, woven of embira fibers. Knapsacks are suspended by a tumpline. 854 482

MANUFACTURES

Netting.—According to Koenigswald (1908 b, p. 49), the Paraná *Caingang* made net bags of caraguatá fibers. 286

Basketry.—*Caingang* carrying baskets have a hexagonal weave, and, like those of the *Tupí*, are elongated and rectangular knapsacks open on top and on the outer side, so that only the bottom and sides support the burden. Basketry containers woven from thin strips of split bamboo, frequently have stepped designs produced by alternating black and natural color strands (fig. 58, *c*). Some baskets, like those of the *Guayaná*, are made in two parts that telescope into each other. 285 415

The *Aweikoma* have three main types of baskets: large baskets for transportation of goods; small, impervious water or honey containers of Taquara mansa strips coated with wax; and small receptacles, similarly waterproofed, used as cups and dishes.

Spinning.—*Caingang* textiles are made with the fibers of the ortiga brava, probably a Bromelia. Women seize the leaves with leather-covered hands, cut them at the base, and remove all the thorns, then macerate the leaves in water, dry, and, finally, crush them. The fibers are then rolled into threads with the palm of the hand against the 283

1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

283 thigh. The threads, wound in a ball, are soaked in water mixed with ashes, then boiled, and again carefully washed; sometimes they are left in running water, so that they become white and flexible. Occa- [286] sionally, part of the thread is dyed with catigua bark.

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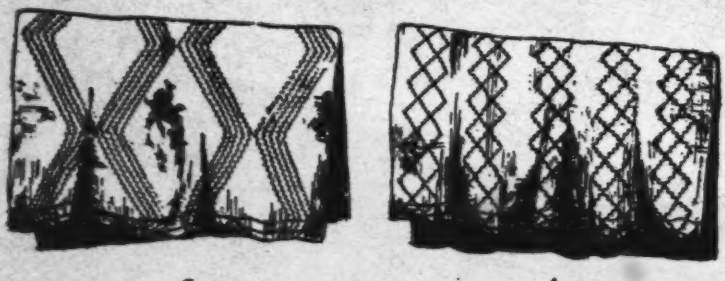
286
531



a b

415
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c d e f

FIGURE 58.—*Caingang* manufactures. *a*, *b*, Kurus or nettle-fiber cloaks (redrawn from Koenigswald, 1906 *b*, figs. 15–16); *c*, twilled basket (redrawn from Koenigswald, 1906 *b*, fig. 20); *d*, wooden mortar in which three pestles are used at the same time (redrawn from Manizer, 1880); *e*, *f*, pottery jars (redrawn from Manizer, 1880).

286 **Weaving.**—Fabrics are woven by hand, sometimes on a simple loom, and always display a stepped, dark design which crosses the surface diagonally (fig. 58, *a*, *b*).

323 **Ceramics.**—For pottery, the *Caingang* of Misiones use a blackish earth from nearby cliffs. For tempering material, they bake lumps of

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

415 fingers. This also failed to stop the leak, so the beer was consumed in a brief preliminary festa.

The size of the troughs varies from a yard to two yards in length. Their depth depends on the size of the tree, but they average about a foot and a half in external diameter.

Mortars and Pestles

Mortars are made when needed from fallen trees or from trees that are especially cut down for the purpose. Sometimes a mortar is no more than a hole in a fallen log. Mortars are always very small—never over a foot long, six inches or so wide, and three inches deep. Mortars are generally not transported but simply left behind in the deserted camp site. Small 324 pestles are made for them from pieces of wood, but pestles of polished stone were also made until recently. These are about ten inches long. When such a pestle is found by accident it is called a "supernatural pestle."

Little bath tubs for the bathing of infants are also hollowed from logs. They are very shallow. The child is not placed in them, but the water poured in and then rubbed over the baby.

Baskets

415 From the point of view of use there are basically two kinds of Kaingáng 285 baskets, those which are used for holding liquids and are lined with beeswax and those which are used for carrying burdens and are unlined. Both are constructed of bamboo splints. The former are much better in workmanship than the latter. They are made very carefully and, although unornamented, are fine examples of basketry. They are manufactured in one shape only but in a variety of sizes, from that of a small cup to a basket holding as much as a gallon and are used for carrying water and honey.

Each man makes his wax-lined baskets as he happens to need them, but the large burden baskets are sometimes woven by a group of men together just before they start out to collect pine nuts. Then they sit in a circle laughing and talking and holding up their handiwork for one another to look at. Since they are all made in exactly the same manner there is little for a man to see on anyone else's basket that he does not see on his own. They are all made with the outer green skin of the splint left on, and the interior and exterior show alternating bands of green (i.e. the outer side of the bamboo splint) and white (the inner side of the splint).

Spinning

283 A certain kind of cord is made by twisting two fibers together against the side of the right leg with the palm of the right hand. It may be that the

It may be that the use of the leg instead of the thigh is due in the case of men to their wearing trousers and in the case of women to their unwillingness, since they have begun to wear dresses, to impair their newly acquired modesty by lifting them above their knees.

283 832 291

A Kaingáng Bridge

Two trees (A and B) are felled on opposite banks of the stream so that they will fall into it, and posts (C) are sunk on the downstream side to keep the trees from being carried away. A third log (D) is lashed to A and B just above the surface of the water. Then three sets of tall uprights (E) are sunk into the stream bed on either side of A and B and tied together at the top. At the bottom they are united by horizontal boughs (F) that pass across the top of D. A bough (G) is laid on either side of D and lashed to F. These structures, D and G, form the gangway. Now railings are made by tying long boughs (H) to E on both sides.

491

Ornaments

Lip Plugs

The Kaingáng no longer wear lip plugs. These were usually made from pine knots but some men preferred beef bone.[16] Still others liked to slip a fine deer bone over the pine-knot plug. There was a considerable amount of individual variation in the shape of the plugs, and the members of some extended families were distinguished by the shape of their lip plugs.

304 [596]

Dance Ornaments

These are made only for baby blackenings.

293

kõndjdidn are, as the name implies, sticks about three feet long covered with feathers and stuck in the ground around the dance circle. Near the top they are provided with a tiny plaited square or disk and are usually surmounted by feathers. In making these ornaments the men do not try to surpass one another in originality, and all the *kõndjdidn* are very much alike. The most striking innovation at the blackening that I witnessed was that of Chukembégn, who put the tail of a tesoureiro on top of his *kõndjdidn* instead of the usual feather.

301

Lu are made of small basketlike objects set on the ends of poles about thirty feet long and set up on the dance ground. As the festivities mount they are lifted out of their holes and carried around on the shoulders of the men.

Smaller *lu*, about eight inches long, are held in the hand.

[16] Obtained from cattle killed in raids on the Brazilians.

342 shelters holds several couples belonging to the same family. Each couple has its own fire in the center of the hut. These shelters, like the smaller ones, remain open laterally about one meter from the ground.

Inside the shelter, on either side, a broad earth shelf is laid to serve as a pillow.

[313] The floor of the hut is completely covered with fern leaves. The related couples lie down upon it to sleep side by side, their head on the elevated earth shelf and their feet toward the fire.

352 Weapons, baskets, clothes and utensils are hung from the ceiling of the shelter, and smaller objects are kept in the thatch.

291 The warriors' attire consists of several "loin cords" which they use as belts and which are ornaments rather than true breechcloths.

[283] These cords, called masêna, are braided in two varieties: dark, made of imbó liana bark fibers; and white, made of palm fibers.

The same palm fiber cords are also worn tightly fastened above the ankles.

The women's attire consists of an apron 1.60 meters in width and 1.50 meters in length.

It does not take them long to dress, for they simply fold the apron in two and wrap it around the waist.

[336] These aprons are woven with the fiber of a special kind of wild [331] nettle, and adorned with linear figures drawn preferably in red or blue.

302 Their hair is cut on the forehead in a semicircle which extends to the parietal region, where it is shaved at an acute angle toward the ear. In the back it is clipped above the shoulders. An even circle five centimeters in diameter is shaved on the crown and kept in good trim.

This hairdo is worn by all adults, male and female.

301 292 337 On festive occasions the warriors make headdresses with the feathers of a bird they call cocolina (Aquila?), which they connect by means of a network of thin [123] embira fibers. When decked in these ornaments, their head, face and chest painted with red and black stripes, they acquire a very impressive appearance.

On these formal occasions, the women and a few of the warriors tangle into their hair the delicate multicolored feathers of various small birds.

L

372 This process, which involves a tremendous expenditure of time and careful labor, is only used as a last resort.

The Indians exercise the greatest care to keep their fires burning, and watch them constantly so they will not die out.

When they are on the move, a woman or child always accompanies them with the task of watching over the fire, which is carried in the form of lighted sticks.

325 Before the time of peaceful contact, the Botocudo had secured iron in the course of their raids. In view of its advantages over chipped stone, this material has become precious to them and indispensable to the manufacture of their weapons. They do not work it by heating the metal but by beating it cold with hard rounded stones which they gather in shallow river waters. It is easy to imagine how much patience and perseverance are needed to shape a piece of iron into an object of completely different form and size. Suffice it to say that the making of a spearhead demands more than three months of daily labor.

They also use iron to make small knives, graters, and various other small implements. [125]

283 As already mentioned, their aprons are woven with a kind of wild nettle. This is done as follows. The women pound the plants with small clubs on every side until all the leaves and larger thorns are removed. When this is done, they make small cuts in the stem, just above the roots, and peel off the outer layer in longitudinal strips.

These strips are joined into a large bundle and placed in the water for a certain period of time. When retrieved, they are pounded hard between two sticks until only the fibers remain, free from the ligneous parts. This procedure is repeated over and again; then the fiber is dried and spun by hand upon the naked thigh, and the
286 yarn coiled into a ball. They build a very primitive loom which consists of two sticks stuck obliquely into the ground, with two other sticks fastened upon them horizontally. Squatting before this loom, the women plait in various ways, with comparative ease, the threads they have secured to the frame.

285 Their large loading baskets, kan-nha; the smaller waxed
415 baskets used to carry water; and the little ones, also waxed, which serve various purposes, are all plaited of taquara mansa [a bamboo,